COLONIAL AND INDIAN EXHIBITION.
India.
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Edited by Sir George Birdwood, C.S.I.

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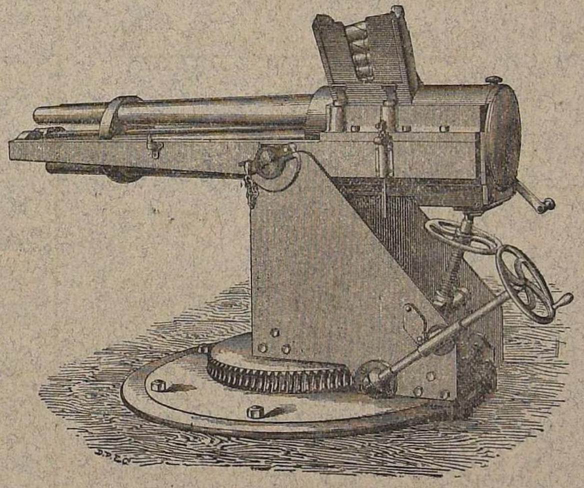

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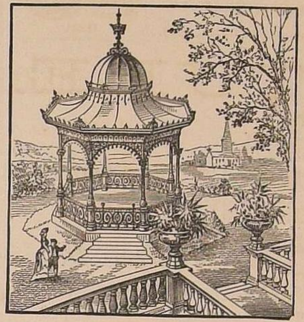

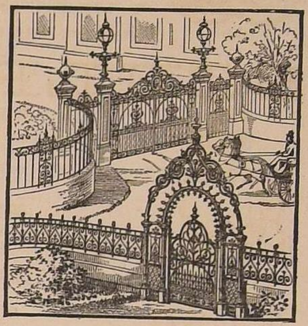

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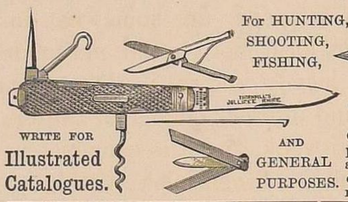

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THE PUNJAB COURT SCREEN.

THE screen of wood wrought for the Punjab Court owes its simplicity to several considerations, the most important of which was the desirability of occupying as little as possible of the floor space. Another was the fact, that in order to get the work ready in time it was distributed to various hands in different places, and the adoption of a uniform design simplified the execution, while care had to be taken not to exceed the sum allowed by the Royal Commissioners. There are two arcades, each of a hundred feet in length, closed by four end arcades of three arches, each twelve feet 6 inches in length. One of the longer arcades is wrought in shisham (*Dalbergia Sissu*), the cabinet wood of the Punjab, and was made at Udoki, a village in the Amritsar district, by a large family of Sikh carpenters, headed by Gopal Singh and Ganga Singh. Carpentry has long been a favourite occupation of the Sikhs, and this portion is a fair sample of their skill. The pillars are slightly varied in detail, and the proportion of the parts is according to the received canons of to-day as derived from Moghul architecture. The spandrils or *mihrabs*, owing to the conditions involved in the sizes specified on the sketch plan furnished as a guide, are somewhat insignificant in their proportions, but there are numerous examples of precisely this form, both in old and modern work. The horizontal panels are in framed geometric lattices (not perforated), locally known as *Pinjra*, literally "cage-work," strongly resembling the lattice work seen in mancharabiahs and in other details of Arabic architecture. This is, perhaps, the most characteristic feature of Punjab wood-wook, and it is valuable as producing a peculiar effect of repose. One set of the horizontal panels is in shisham wood inlaid with ivory and was made at Bassi Ghulam Hussain near Hoshiarpur. The cresting and the finials are forms in actual use. The whole of the work, indeed, is such as is wrought for the best class of constructions every day in the Punjab. The similar length opposite is in deodar or Himalayan cedar (*Cedrus deodara*) and is the work of various hands in Lahore, notably Chanda Singh and Lena Singh, also Sikhs. Deodar wood is full of resin and consequently is not attacked by insects, and it is extremely durable. It is practically *the* building timber of the Province. The end arcades—two in shisham and two in deodar—are designed in a different style, known among Punjab workmen as *Akbari*. It is doubtful whether this older type of wood-work is correctly referred to the time of Akbar; but the name serves well enough to indicate a finer and more delicate fashion than is now usually followed. The square Hindu shaft and other minor details are characteristic of this style, and in older work a peculiar crispness and brightness of execution, combined sometimes with excessive minuteness, are noticeable. These ends were wrought at Amritsar by Ram Singh, Kirpa Singh, Lena Singh, and others.

THE KASHMIR COURT SCREEN.

"THE screen for the Kashmir Court" writes Sir Oliver St. John, Resident in Kashmir, "is copied from the verandah of an old wooden mosque near Chakoti on the Kashmir-Murree road, to which the attention of travellers is invited in Ince's handbook. The date of its erection was not, as far as I could find, anywhere marked on the building, but tradition and the character of the carving seem to point to the earlier part of the last century, Until fifteen or twenty years ago the mosque appears to have been in tolerable preservation, but latterly it had been suffering much from the depredations of tourists and art-collectors, who stripped off every bracket or other piece of carving that could be got at, until the building became a mere wreck of what it had been. Two years ago it was still further spoilt by repairs made to fit it for the purpose of a house for the road police, and the destruction was finally completed by the earthquake of 1885, which left it little more than a ruin. Before that catastrophe I had obtained the permission of the Maharaja to take away the pillars and arches of the verandah which shaded the mosque on two sides, to put them up in Srinagar as a model to wood carvers; but finding the building practically a ruin, I had all carving worth removal taken to Srinagar. Besides the verandah there are a number of beams and cornices and a doorway, of which unfortunately the pediment had been taken by a French art-collector. The pillars, brackets, and architrave beam of the screen are almost an exact copy of the original both in design and proportion. The side bays, 6 feet 3 inches each, are identical, and the front bays differ only in that the original

arches, each 5 feet $2\frac{1}{2}$ inches span, have become pillars 10 feet apart surmounted by brackets. The railing at the top is *pinjra* work, such as is commonly made and used throughout Kashmir at the present day. The carving was done under my supervision by eight carpenters, paid at the rate of 5 to 7 annas (say $5\frac{1}{2}$*d.* to 8*d.* a day, and took them about four months. Their only tools were the small native chisel and heavy adze, and as regards the ornament, they had no assistance from me except in the drawing of some of the more difficult patterns on the wood. I had, however, to repress their inclination to add detail. Left to themselves every bare space would have been covered with chisel work. "In the original the pattern on every pillar and every spandril was different. The greater length of the adaptation has necessitated repeating each twice. The material is *Deodar* wood."

THE ASSAM COURT SCREEN.

THE Assam ornamental screen is composed almost entirely of bamboo and cane, but a kind of mat locally known as *sital patti* and some native silk cloths have been also used in its manufacture. There are really two screens, one for each side of the Court. These differ from each other only in pattern, the main idea being exactly the same in each. This consists of a sentry box at one end occupying 2 feet of the length. The remaining sweep of 18 feet is divided into two by a bamboo pillar resting in a socket of lacquered wood which also forms a seat. The whole length of the screen (20 feet) is covered by a board 20 feet long, $2\frac{1}{2}$ feet wide, and $10\frac{1}{2}$ feet from the ground. The under-surface of this board is covered with the best *sital patti* matting. The workmanship is so fine that twenty-three strips of the *patti* go to one inch. Below the board and at right angles to it along the central line, is a series of six panels, separated from each other by bamboo bars and enclosed in bamboo frames. Each half of the space of 18 feet contains two small and one large panel. The panels all differ in design and consist of intricate figures worked out by native artists and formed in very fine cane. Along the two edges of the long boards runs a fringe of hanging cane-work, 6 inches deep, worked out like the panels, but in different designs. The board is partially supported by brackets also of cane-work.

THE CENTRAL PROVINCES COURT SCREEN.

THE screens which form the facing and sides of the Central Provinces' Court are the handiwork of native carpenters at Nagpur, and are very fair specimens of the wood-carving which is very characteristic of the Central Provinces. The art of carving in wood, and to a less degree, in stone, is perhaps the only one in which the Provinces can hold their own against other Provinces in India. It is no uncommon thing to find even in small villages, houses with carved teak fronts of considerable beauty and in several towns there are streets with carved wooden frontages displaying very considerable taste and skill. Carved wood plays an important part in Nagpur architecture, and the Maratha palaces in the vicinity of the City are distinguished by their high verandahs of black teak often very elaborately carved. The screens were designed by a native artist after illustrations in Fergusson's Architecture and were carved under the superintendence of the Curator of the Nagpur Museum, Mr. Dasabhay Mahalakshmivala.

THE BURMA COURT SCREEN.

THE screen of the Burma Court is made of carved teak with *kalaga* (or cloth hanging) panels. The upper part resembles the carving placed round the eaves and gables of Burmese monasteries, palaces, and shrines. The small flame-like pinnacles perhaps point back to a former fire worship era. The frame-work just below is an example of the ordinary wood-carving of the country, and the *kalagas* or *appliqué* works, which are placed as panels, are part of the hangings used as screens, roofings, or back-grounds at open air festivals or in-door feasts. The pillars are ornamented in red and gold in a manner common in shrines and monasteries. The workmanship is purposely that met with on objects commonly made in Burma.

THE MADRAS COURT SCREEN.

THE carved screens for the Madras Court are in the style of the Dravidian architecture of Southern India of the Vijaynagar period, *i.e.*, about the 15th or 16th century. Avoiding as far as possible the grotesque eccentricities of the style, it is attempted to show that South Indian carvers are capable of much good work. The columns are fluted and ribbed and crossed at intervals with bands of elaborate ornament. The upper portion is cut in representation of a chatty, or earthen vessel, from which the capital springs in the shape of a lotus. Above this two richly carved-brackets assist in supporting the long beam on which the upper portion or entablature of the screen rests. The Hindu architects use an elaborate system of brackets in place of the arch construction of Saracenic and European builders. The long beam is divided into panels filled with various designs of foliage, birds, gryphons, and other monsters of Hindu mythology. What might be called the frieze of the entablature is divided into panels by carved upright struts. The panels themselves are each divided into three niches, the design being adapted from the metal shrines in which the Hindus place the images of their gods. The centre of each of these is filled with pierced foliage, generally in representation of the tree of life and in the spandrel between the niches, a cobra with distended hood is coiled up. The variety of the patterns on the screen and the treatment of animal forms will give a good idea of the facility for ornamental design possessed by most oriental handicraftsmen. The screen is constructed of Burma teak by a Madras carpenter, Ramalingham Asari. The general design was prepared by the Superintendent of the Madras School of Arts and executed under his direction by about 20 Madras carvers, the smaller details being designed by Minakshi Asari, a carver from Ramnad in the Madura District. The difficulty of getting a sufficient number of expert carvers in Madras city and the short time allowed for the work prevented the design being carried out in its entirety.

THE MYSORE AND COORG COURT SCREEN.

THE screen for the Mysore and Coorg Court encloses a space of about 70 feet in length by 12 feet in width. The front elevation is divided into seven bays of 10 feet each, the Mysore Court of five bays being separated from the Coorg Court of two bays by a partition. The designs for the pillars and arches are copied from the Daria Daulat Bagh (the Garden Palace, built by Tippoo Sultan at Seringapatam, and long occupied by the Duke of Wellington, then Colonel Wellesley), reduced to half the original dimensions. The pillars, panels, &c., are made of different kinds of Mysore timber, the carving being executed by local carpenters. The plain panels above the arches of the front elevation and at the sides and top of the three partition screens are filled in with photographs of Mysore scenery, &c., and native mythological paintings.

HYDERABAD COURT SCREEN.

EXCEPT in the centre piece or gateway, the height of the screen is 10½, and that of the arches, 8 feet from the ground. The arches may be numbered 1 to 7. Nos. 1 and 7 are intended to show the brass work of the Province. The pieces (front and back) forming the arches, and those in front of the sentry-boxes, are of brass *repoussé* work. The designs were left entirely to the native workmen, supervision being only exercised to prevent any European ideas from creeping in. The pieces forming the recesses in the sides of the frame which pertain to these arches are of brass fretwork mounted on wood, coloured black, so as to show the design. The fronts and backs of the supports facing the sentry-boxes are draped with Aurangabad *Sangeen*, an inferior kind of satin used for trowsers. The centre panels over the brass arches are fitted up with cotton carpets from Warangal, and the smaller panels on either side of the carpets with the brass plates commonly used by the labouring classes. The second and sixth arches are of *Bidri* ware, *i.e.*, blackened pewter inlaid with gold, silver, or copper. Silver is the metal most commonly used, but the arch pieces in the case of the screen have been inlaid with brass, The central panels, over the arches, are fitted with the beautiful silk carpets for which Warangal is famous, and the panels on either side of the carpets, as well as those at the back, are trays, the designs inlaid on which represent "Brahma," "Vishnu," "Surya," and "Ravana" in silver. The pieces forming the recesses in the sides of the supports in this particular portion of the screen are mere imitations of *Bidri* ware, being designs in silver leaf on wood painted black. The costliness of the real article is perhaps sufficient excuse for its not having been used throughout. The third and fifth arches—those on either side of the central piece—are entirely of lacquer work. The different portions of the screen, have been so designed as to be separately utilized in a variety of ways. The central portion of the screen, or, as it may well be termed, the central gateway, is a Tazzia, such as is commonly constructed during the Mohorram festival, to represent the Mausoleum of Hassain and Hussian. It is constructed of paper, talc, and tinsel, and is chiefly

interesting as showing the ingenuity and labour bestowed upon it, all the designs being punched out by hand. In the small arches stand two "Buraks," effigies of the celestial steed on which the prophet visited Paradise. It will be seen from the above brief description that while the ornamental arts of the Province have been fairly represented in the screen, its architecture has not been shown except in the cornice work over the several arches, the designs of which have been copied from the façades of one or two old Mosques about the place

PUNJAB COTTON PRINTS.

NOTWITHSTANDING the prevalence of Persian notions in the Punjab, the cotton printing of this Province seems to have shared to but a limited degree in the strongly marked influence shown in embroidery and other industries in which decoration takes a part. Elsewhere in India printed cloths are produced which rival Persian work in delicacy and minuteness of pattern, while in the remote Madras Presidency the descendants of Persian immigrants are still making chintzes exactly similar in texture, finish and pattern to those of Teheran. In the Punjab, with the insignificant exception of some cloths stamped in the Ambala district for sale in the hills, the patterns are large and bold and not infrequently coarse. The reason is probably to be found in the fact that the cloth most popular in a country liable to severe cold is a stout and substantial web bearing a sort of nap, which indeed is considered one of its merits, and therefore ill-fitted to receive minute impressions, but suitable for large and bold designs. It may be worth while to note that although it is popularly supposed that the steam-driven European factory is rapidly exterminating the hand-loom weaver, there is but little chance of any English product competing profitably with the stout cotton cloth of country make. It is undeniable that English muslin and fine calicoes find a ready sale in the large towns, but the peasant, who is the greatest consumer, is contented for the present with home-spun. In a recently published monograph on the cotton manufactures of the Punjab, by Mr. E. B. Francis, C.S., an interesting account of the present state of the local production of cotton, the following remarks occur:—"It seems probable that, notwithstanding the competition of Manchester, the Punjabi weavers' trade is rather extending than diminishing, and that there is still plenty of room for both. The great mass of the population of this part of India require for their ordinary working garment, a plain substantial stuff containing a good weight of strong cotton, and it is not in the power of the European manufacturer to supply such stuffs to them at a rate which would command their custom, all the advantages derivable from the use of machinery being in the case of such goods more than neutralised by the cost of transporting the material. Some of the finer native fabrics, however, are undoubtedly being replaced by imported stuff." No trade, in truth, is more common than that of the weaver, who is often content to work in the open air, even in the shrewd cold of a Punjab winter. Most of the *vêtements d'intimité* worn by women, as *paejámas* and bodices, are of loom striped and checked fabrics known as *Susi*, *Khes*, *&c.*, and country print is scarcely even made into these garments. Rarely, too, is the *ohrni* or *chudder* that goes over all, of print. Some English stripe printed goods imitating the *Susis* are coming into favour, but country print seems to be almost exclusively reserved for *jájims* or floor cloths, *dewálgirs* or wall hangings, and for the *rezai* or wadded quilt. This last is the most popular article of the *chimba's* or cotton printer's production in India. In the South it is called a *palampore*, elsewhere a *palang-posh*—and more commonly in the Punjab, a *lihaf* or *abra*. Two large oblong pieces (invariably sold in one) enclose a wadding of cotton which is prized as a bed-cover and also as a cold weather wrap. This quilt must be of a colour that will not too obtrusively shew the dirt, for when once made it is exceedingly unlikely that it will ever be washed. There is scarcely a town or village of any pretension that does not boast a *chimba* or *chipi*, and at the last census some eleven thousand three hundred persons were returned as following the occupation of cotton printing, but, as Mr. Francis remarks, many persons called *chimbas* follow no higher branch of their art than of washing.

There is scarcely so much variety in the practice of the craft as might be surmised from the extent of the Province and the infinite change possible. The illustrations are from *dewálgirs* and *purdahs*, or, to give them fashionable names,—dadoes and *portiéres* by Alla Yar of Kot Kamalia, in the Montgomery district. A very important trade is done by the weavers of this and the districts of Jhang, Shahpur and Multan with Cabul in Khadar, a coarse and serviceable country cloth. The texture of this web is peculiarly suitable to the large and somewhat architectural devices in which Alla Yar delights. Strictly speaking, the *purdah* though continually referred to in native life and talk, is seldom made of print, and though the piece of cloth stretched behind a cushioned sitting place or divan is called a wall-veil or *dewálgir*, it is not very frequently a printed device showing an arcade with panels of variously coloured foliage. This same arcade, however, is the most familiar motive to Punjabi craftsmen of every degree, whether working in inlaid marble, pottery, fresco painting, or wood-carving. And the popularity of this chintz as a relief to the staring white-wash of an Indian house may serve as an answer to those who might be inclined to condemn it as an attempt to Europeanise a purely Indian trade. It is not likely that this accusation will be brought against Alla Yar's work, for though it is capable of being put to an English use it is as truly and thoroughly Punjabi as are the soil and salt of the Province.

J. L. KIPLING.

THE PUNJAB COURT.

THE Punjab occupies a prominent place at the Colonial and Indian Exhibition for the varied nature and the artistic excellence of its manufactures. The land of the five rivers has been from pre-historic times the seat of a high civilisation. It was here that the first Aryan immigrants chanted the hymns of the Rigveda, performed sacrifices to the gods ruling over the elements, and prayed to be protected from the sacrilegious attacks of the dark-coloured aboriginal population. In subsequent ages it formed a chief centre of the Hindu power, from which civilising influences radiated towards all directions. Later on, when Hindustan passed under the Musalman sway, its central position, having Delhi on the east, and Naishápur, Iran, Bokhara and Bagdad on the west, all principal seats of Muhammadan enlightenment, enabled it to reap the full benefits of the encouragement which the Caliphs and other Islamite sovereigns of the time gave to literature, sciences, and the arts. Purely Saracenic art, or art-industries from foreign countries attracted by the accumulated wealth of the capitals of the Muhammadan sovereigns, soon found their way to the Punjab, and blended themselves with the old Hindu manufactures, or established themselves as independent industries. In a country where the actual wants of the people are few, the struggle for life is not great, the surplus time in the hands of the manufacturers ample, and where the caste system handed down professional skill from generation to generation as an inheritance, the habit of imparting delicate and minute finish to a decorative article is soon acquired; for, work of this kind cheers and amuses rather than tires the manufacturer. Thus, in passing through the Punjab Court of the Colonial and Indian Exhibition, the visitor has often to pause and admire the high excellence of the artistic wealth of the province. Its wood-carving, manufactures in metal, jewelry, pottery, lacquered-ware, inlaying on wood, ivory work, embroidery, chintzes, shawls, and carpets, at once rivet the attention and excite the surprise of all lovers of the beautiful; and the more minutely the delicate working of the design and the finish of the various handiworks are examined, the more does it heighten the admiration for the unswerving patience, the high skill, and the unerring taste of the manufacturer. It will be impossible to give here a descriptive account of all the manufactures that embellish the Punjab Court. The following brief remarks are, however, made about a few of the most important and the least known handiworks of the Province :—

WOOD-CARVING.

The beautiful pigeon-house from Baroda, in Bombay, introduces the visitor to the wood-carving of the Sister Province on the North, as represented by the screens which stand at the front of the two sections of the Punjab Court on either side of the central pathway of the Indian Art Gallery. Ornamental wood-carving is an indigenous art largely employed in former times in the Buddhistic and Jaina temples, but the Muhammadan form has now been so blended with the older art that the style of the present work has become almost purely Saracenic. The rigidly conventional flowers carved on the surface and the lattice work of geometrical designs now form the characteristic feature of wood architecture in Upper India. The wood used for these screens is the soft Deodar *(Cedrus Deodara)*, on which floral decorations can be made to run with great nicety and ease, and the hard Shisham *(Dalbergia Sissu)*, which is the principal furniture wood of Northern India. In the Indian Pavilion, which represents only ten months' work of two carvers brought from the Punjab, is shewn how Indian wood-carving can be used for decorative architecture in England. In India itself the climate of the plains is too hot for extensive application of woodwork for architectural buildings; nor is the demand for household furniture so great as to give free scope for the employment of this decorative work in articles for ordinary ornament or use. Wood-carving as an art has hitherto been utilized mostly in the ornamentation of door-panels, and of the few furniture which a well-to-do native of India has generally in his house, such as bedsteads, pen-holders, candle-sticks, &c. The further development of this industry must therefore depend on outside demand.

METAL MANUFACTURES.

Of the manufactures in metal the damascened work of Sialkot occupies a high position. The art consists in inlaying gold or silver wire on iron surface, and was formerly used only in the ornamentation of arms. Shields, helmets, and other arms, are still made and sold as curiosities, but of late plates, caskets, and other household utensils have been damascened. Besides the specimens of arms, the collection shewn at the Exhibition contains a large beautiful casket and several highly finished plates. In some of the articles the manufacturers have apparently taken great pride to form, by a skilful inlay of the wire, verses from the Kurán, spells, poetical passages, and in one a prayer by the maker, Sharifud-din, for good fortune at this Exhibition. Thus, a shield contains an Arabic spell, which is worn as a talisman by good Musalmans as a protection from the Evil Eye and a cure for many diseases which flesh is subject to. In a plate are quoted the following well-known verses from Shaikh Sádi's popular work, *The Gulistán* :—

Jahán ái barádar na mánad baksh;
Dil andar Jahán afri band o bas.
Makun takiyá bar umr duniyá o pusht;
Ki bisiár kas chun tu parward o kusht.
* * * *

Chún áhang raftan kunad ján pák;
Che bar takht murdan che bar rue khák.

"O brother, the world is transitory, therefore put your faith in the Creator; do not rely upon life and the world, for many like you lived and died. * * When the sacred life wants

to depart, it matters little whether you die on a throne or on the ground." The utensils used in a native household are all made either of brass or copper, but as most of them are for daily use, requiring constant rubbing and washing, they cannot with any advantage be adorned with any artistic ornaments. The only article of ordinary use for which great expense is often incurred is the *Hukka*, or the smoking bowl, which is made of all sorts of materials and of all sizes, forms and patterns, and often ornamented with various kinds of designs. The surâhi, or water jug, is also a favourite article on which ornamentation is often freely lavished. The pán-dán, or case in which betel leaves for chewing are kept, spittoons, and pen cases, often receive similar attention. The small plate of Sialkot Koftgiri work will be found among the other illustrations.

JEWELRY.

Indian women being as fond of jewelry as their sisters in every part of the globe, the maker of gold, silver, and brass ornaments has been an important member of the village commune from time immemorial. The dress of native women, which leaves a greater part of the body bare than in colder climates, gives more room for personal adornment with ornaments. Want of worldly means does not stand in the way of satisfying this vanity, for such ornaments are made of all sorts of materials, from the cheapest bangles, made of lac, glass or brass, to the most valuable gold necklaces, thickly studded with pearls and diamonds; and thus the wearer has a large assortment from which to choose, according to the means at her command. Although the love of finery has been, in some cases, carried to an absurd length, so that it is often painful for one unaccustomed to such sights to behold a peasant woman labouring in the field loaded with a heavy weight of bangles and anklets, made of solid brass, without any pretension to being artistic or ornamental, still, some of the cheap trinkets are so well made as to deserve to be classed within the domain of fine art. The Indian workman displays his good taste, which seems to be inherent in his nature, wherever he has a chance of doing so. He cannot cut or chase ornamental designs on hard bell-metal articles without raising the price to a point beyond the means of the class for whom they are intended, but he is free to exercise his ingenuity on the softer lac, and indeed, bangles made of this material in many places display great taste in the combination of colours and tinsels. As want of decoration and finish in the brass ornaments is due to the stern necessity of making them cheap, there is other reason why Indian gold and silver ornaments lack that neatness of execution which is characteristic of European articles of a similar description. To lay by some money as a provision for a bad day is perhaps a more cogent object with the head of a family in possessing gold or silver articles than personal adornment. Hence massive solid articles made of soft pure gold are preferred to flimsy ornaments made of hard gold but of superior workmanship. An Indian seldom purchases gold or silver ornaments, but he orders the goldsmiths to make them for him from gold or silver which he supplies himself, the wages of the maker being paid at a fixed rate on the weight of the metal used. Such a system does not encourage superior workmanship. Jewelry made at Delhi, of which a large collection may be seen at the Exhibition, forms, however, an exception to this general rule. A demand has of late years arisen for Delhi jewelry among the European population, to whom the article is not sold by the weight and the value of the material used, but the price is fixed according to the finish and pattern of the ornament and the labour bestowed upon it. Delicate and minute finish has thus been attained in many cases. Another defect of the Indian jewelry is the old stereotyped patterns which know no change or improvement. These patterns were originally derived from fruits, flowers or foliage, or from the shape of charms or talismans, which the natives wear on the arm or round the neck.

The Imperial City of Delhi has long been famous for the art of setting precious stones on gold or silver. This industry has, however, declined with the fall of the Mughul empire. About fifty years ago a few workmen went to Calcutta and taught the art to a number of Dacca blacksmiths. These men shortly set up independent establishments of their own, and carried on good business when Calcutta was the seat of Government all the year round, and native princes from all parts of India frequently visited it to meet the Governor-General. But the industry declined since Simla became the head-quarters of Government for the greater part of the year. Some of these Bengali workmen have now opened shops in Bombay.

POTTERY.

Glazed pottery is manufactured at Multan. Originally derived from China, it was brought from Persia by Muhammadan artisans who settled themselves at Multan and Delhi. Formerly the art was employed solely in the manufacture of tiles for architectural use, but a demand having arisen among the European residents, vases and other household articles are now made. The bright turquoise blue on a dull white ground, generally used in such utensils, is highly admired. Another kind of glazed pottery, made from a composition of pounded felspar, found in the neighbouring hills, is made at Delhi, but the Delhi manufacture is inferior to Multan. The other pottery of any importance of which specimens have been shewn at the Exhibition is the rough *faience* made at Peshâwar.

LACQUERED WARE.

Lacquered ware is made at Delhi, Firozpur, Pákpattan, Hushiárpur, and Derá Ismail Khán. The way of making these things is a very curious one. The wood is first coated with thick layers of lac of different colours, and then the designs are scratched out with an iron style, the required colours for flower, leaf, or fruit, in a floral pattern, being obtained by cutting the layers to the required depth. Fine specimens of lacquered ware are shewn in the Court, among which is a beautiful pair of bedstead legs from Delhi.

WOOD INLAID WORK.

Ivory inlay on wood done at Hushiárpur have acquired much celebrity The industry was very near extinction; it has, however, greatly revived of late years. Good specimens of this work may be seen at the Exhibition.

IVORY CARVING.

Ivory carving is practised at Amsitsar, but the articles are not so superior as those made at Murshidabad in Bengal.

The other specimens of any importance shewn in the Punjab Court are those of embroidery, shawls, chintzes, and carpets. These manufactures are so well known all over the civilized world, and are so often described, that they hardly need any separate account here.

One of the most beautiful specimens of embroidery shewn at the Exhibition is a mantel fringe from Delhi, of which a drawing will be found among the illustrations.

T. N. MUKHARJI.

MADRAS, TANJORE & MYSORE.

"WHAT are the specialties of the Madras Presidency as regards art-ware?" would be a question natural enough. We therefore select them out as (1) Tanjore copper and silver work, named after the district that claims the first place for its manufacture; (2) the world-famed silver and gold Swami jewelry, deriving its name from the fact of its being made up of mythological human figures; (3) the horn and ivory, or sandal-wood and ivory, work of Vizagapatam; (4) the carved sandal-wood work of Mysore; (5) ivory inlaid work of Mysore; (6) the lacquer work of Karnul and Cuddapah; (7) the cotton prints of North Arcot; (8) the glazed pottery from the School of Art; (9) and last but not the least in importance, the brass and copper sacrificial pots and idols of the Province.

TANJORE WORK.

The copper and silver, the brass and copper, and graven brass, are the three chief varieties of the Tanjore metal work. Sometimes, however, the brass and copper variety has introduced into it figures in tin. The encrusting of copper-ware with silver figures is a modern, but very pleasing, adaptation of the older art of covering brass with copper figures, and it deservedly commands the admiration of European customers, who are the chief patrons of the industry. The silver figures and floral decorations are fixed on the base metal by hammering and a sort of dovetail union, and finished by a graver and chisel. The figures are taken from the Hindu pantheon, and the floral decorations are conventional, which, though rough and in some cases crowded, have an excellent effect when viewed from a distance. Large trays and *lotas*, or water pots, are the usual shapes adopted, and specimens numbered 1209 and 1212 are characteristic examples. Mr. Framji Pestonji Bhamgara, an enterprising Parsi merchant, keeps a large assortment of this and the following wares at his stalls in the Indian Bazaar, near the Ceylon Court.

SWAMI JEWELRY.

Swami is the name of God in Madras, and jewelry such as necklaces, trinkets, belts, brooches, &c., which have worked into them the human figure in its various mythological attitudes is called Swami jewelry. Madras has a reputation for this kind of work, and a large trade is carried on between Europe and India. It may here be mentioned that besides jewelry the Madrasees make silver and gold plate with the "*Swami*" figures which also is in much request.

VIZAGAPATAM TORTOISE-SHELL, SANDAL-WOOD AND IVORY WORK.

Work boxes, card cases, inkstands, chess boards, book covers, caskets, card boxes, and a number of beautiful little things, useful for a fashionable drawing room, made of tortoise-shell or sandal-wood and covered with ivory fretwork, rivalling in delicacy of the tracing and elaborateness of pattern, even embroidery, form the chief feature of the Madras Court. Hardly any lover of Indian art is unfamiliar with Vizagapatam, a name, though difficult to pronounce, has a significant meaning, "the town of conquest," and it really carries the palm in ivory fretwork. The small rosettes, or corner pieces of the ivory worked into this fretwork, are adorned with etchings in black of mythological figures very well executed. It, however, is a matter of regret that in more modern samples floral forms in light and shade are sometimes imitated from European motives to the deterioration of the genuine workmanship and to the disappointment of the thoughtful purchasers of real Indian curiosities. For the information of our readers we shall give the names of some of the artisans engaged in this industry, such as Yendapilly Veerasalingam, G. Chainna Veeranna, and Sive Cooty Chundraya. Illustrations are given of a horn and ivory and a sandal-wood and ivory caskets. In connection with this industry it may be stated that ivory figures, paper cutters, and toys, are carved at Travancore and Tanjore with clever designs and artistic execution of the details.

CARVED SANDAL-WOOD WORK.

Mysore, the home of the fragrant, hard-grained, and durable sandal-wood, has not yielded its first place in artistic carving to any Province; Kanara, in Bombay, being the only place which creditably emulates for the honour with plausible success. *Chandan*, or sandal-wood, is compared to a saint by the Hindus in a verse* because any other wood that comes in contact with it is rendered by it equally fragrant with itself. The devout Hindus are very fond of the *chandan;* they use it every day in anointing

* "*Chandana Sangati Chanachi hoti.*"

their household gods, as well as their persons, with its paste, and innumerable are the phrases and poems in which it is praised or mentioned. One poet states that "of all the trees of the forest I most decidedly prefer the sandal-wood tree, because although it is not blessed with beautiful blossom or flavoury fruit, it proves its singular generosity to mankind at the cost of its own body (the stem) which is ground to paste for the benefit of the rich as well as the poor." One phase of the utility of this wood has been fully illustrated by the Mysore Durbar in contributing to this exhibition a very good and representative collection of the carved work of the Province. The carved cabinet we illustrate will speak for itself.

IVORY INLAID WORK.

Another most striking feature of the Mysore Court is a collection of beautifully inlaid work in which ivory is used in decorating ebony to the best advantage. The makers are Musalmans, and therefore there is an absence of any figures in the design in keeping with the orthodox belief of the faithful that any such figure encourages the *Shaitán*, or devil, to make it its temporary abode. The work as it is, is very effective, and well adapted for decorative purposes. Ahmed Alli and Mahomed Magdoom, the artisans who contribute the easel, envelope box, and picture frame we have illustrated deserve commendation.

LACQUERED WORK.

Palm leaf fans, papier mâché panels, trays, and playing cards are made at Karnul and Cuddapah and decorated with florets in gold leaf, which renders them bordering on the gorgeous. Tanjore produces better specimens by introducing talc and silk fringes in the ornament, the former with figures or scrolls etched in delicate outlines, and the latter with gold or silver thread. At Nossam the artisans imitate the palm leaf by furnishing a paper fan with bamboo ribs radiating from the handle, and covering it with thin cloth. The surface is then coated with a thick paint, on which the final pattern is laid on with gilt and brilliant colour to give it the look of lacquer work. The eyes of the peacock's feather are generally painted on one side of the fan, and on the other some flowers with conventional shapes and tints.

COTTON PRINTS.

Cotton prints or chintzes have been contributed from several places, but those from Kalasi and North Arcot are most strikingly beautiful. On one of these the story of the Mahabharat is depicted with explanations in the vernacular, and on the other the Ramayan is illustrated with equal force and detail.

POTTERY.

The School of Art, Madras, appears to be the only institution in which glazed ceramic ware is manufactured in this Presidency. Some of the examples are, however, very effective, deserving a place in a museum illustrative of that industry in all its phases and grades of development.

BRASS WORK.

Madras, the most Southern part of the great Indian Peninsula, is most remarkable for its wares for sacrificial purposes. Lamps with various grotesque figures in the handles or stands, images, stands for idols, cups, and water jugs are all curiously shaped, and sometimes inlaid more for the love of the religion than of the beautiful. They are very interesting in showing the zeal and fervour with which the Indian artisan works for his religion. Brass work, with various patterns stamped on its surface, into which thin plates of copper or silver are let in or damascened, is also made at Tirupati. The designs are generally irregular, and the figures or decorations are usually worked out by punched lines in imitation of engraving, producing a barbaric splendour. The pilgrims who visit the local sacred shrine support the industry. The old grotesque and barbaric brass work is being gradually replaced by more realistic forms, which, though indicating an improvement in one way are not equally popular among the collectors of curios.

EMBROIDERY.

Embroidery, though comprising a modern art, deserves to be noted, as the specimens contributed are very well executed. Miss Manning, the Honorary Secretary of the National Indian Association, has contributed a very interesting collection of needlework done by the students of the different girls' schools established in the Province. Miss Manning deserves the warmest thanks of the Indian public for the interest she takes in the women of that Empire. The collection of embroideries and laces contributed by H. E. Mrs. Grant Duff is also most attractive.

MINOR INDUSTRIES.

Stone utensils, made of the Trichinopoly marble, which consists of shells belonging to the *Gasteropoda* and *Lamellibranchiata*, with pebbles of granite and fragments of fossil wood; Nossam dish mats, made of thin leather, with designs consisting of dancing girls in various attitudes; models of the local temples and other buildings, made of the pith of *aeschynomene aspera* from Tanjore; carved shells of the cocoanut, made by the hill tribes in the Ganjam district; carved wood spoons; mythological figures, carved out of the red sandal wood *Caesalpinia sappan*, from Tirupati; mats from Wandiwash in North Arcot, as well as from Tinnevelly and Palghat; toys of all descriptions; fabrics of various kinds, and household utensils of the local Hindus, are all represented and deserve a passing notice. The carved screen of the Madras court, though good in itself, stands out in this Exhibition at a great disadvantage, owing to the striking contrast with the Bombay, Punjab, and Jeypore screens.

B. A. Gupte.

THE GWALIOR GATEWAY.

The gateway owes its existence alike to the munificence of the late Maharaja of Scindia, and to the cultivated sympathy of Sir Lepel Griffin, the Governor-General's enlightened Agent in Central India, aided by the kindly assistance of Colonel J. C. Berkeley, formerly Resident at Gwalior.

With the generous encouragement of the above, warmly aided by Dr. E. C. Buck, Secretary to the Government of India, Major J. B. Keith, late Assistant Curator of Ancient Monuments for Central India and now of the Archæological Survey, was enabled to prepare, in 1883, a work which embodied a double purpose. In it he seeks to draw attention to a once flourishing industry, which is still represented by 1000 skilled workmen, and to a quantity of beautiful ornament, the remembrance of which might have perished but for the efforts sanctioned by the Government of India for the conservation of National Monuments. Owing to the enthusiasm of the Gwalior stone carvers, the work of two years was compassed in a space of barely four months. The gateway represents seventy-five tons of carved stone, the arch being a single block weighing eight tons.

INDIAN STONE CARVING.

INDIAN stone carving represented by the Gwalior Gateway, now forming the entrance to the Indian Court, Colonial and Indian Exhibition, owes its existence, like the other Indian Arts, to an ecclesiastical system, which, appearing alternately under the forms of Brahmanism and Buddhism, dominated the entire Indian Peninsula. This system absorbed the wealth, intelligence and ingenuity of the country, and in many ways ran on parallel lines to the monastic system of mediæval Europe. The Indian Arts are under a lasting obligation to it. The Emperor Asoka, who lived B.C. 250, is said to have built the fabulous number of 80,000 Stupas, but if a fraction of this number represented the actual truth an ample field would have been presented for the munificent encouragement of Art.

In later years Stone Carving was indebted to the wealthy Jain community (the Bankers of India), to whom in modern times we are solely indebted for the survival of indigenous forms both of construction and ornament in Eastern architecture. Severely plain in their domestic habits and wants, and even parsimonious, they have not only lavished their wealth on a series of magnificent religious edifices, well illustrated in the stately cloisters of Delhi, Ajmere, and Mandu, but in the beautiful work which in modern days decorates the houses of many of their wealthy Seths. They are the only community who devote a portion of their abundance and consider it a pious duty to conserve the ancient monuments of their forefathers. Throughout the length and breadth of India (particularly in Madras) many fine buildings are to be found illustrating stone carving, but the home of the magic builder is essentially along the confines of Central India and Rajputana, which comes under the classic name of Rajasthan, and over which Col. Todd has cast a halo of romance. Within roar of the Chambal or amidst the solitudes and fertile plains of Malwa, surrounded by wood, water and mountain, the Indian Monk fixed his residence. Like his counterpart in Europe, he happily chose a home where the beauties of nature harmonised with religious meditation and solitude: both have contributed to the necessities of art. Anyone who has visited the picturesque surroundings of the Sanchi and Sonar Topes in Bhopal identifies in their sites the same idea that inspired the Monks of Netley and Melrose.

The value of stone carving lies as much in its being the architectonic expression of the other Indian Arts as in its own intrinsic merit. The patterns that cover the surface of pillars in Sanchi, which light up the ceiling of a temple or cover the shaft of a mediæval pillar, repeat themselves in every other industry of the period, whether found in hammered gold or silver, on embossed iron or copper, or on the unrivalled Chanderi silks which at one time furnished interior hangings to Palace and Temple and still constitute a speciality of Central India. Anyone who reads a Temple porch inscription, say that of the Sas Bâhu, in Gwalior, with its endless list of benefactions, its references to gold and silver and precious stones, will at once recognise the extent to which Temple building administered to the wants of the Industrial Arts. And to go a step further, those who have been engaged in monumental conservation, like the writer of this notice, may with pardonable pride add that the attention now bestowed on a revival of indigenous industry is primarily due to the attention bestowed by the Government of India on ancient monuments. The 10th century witnessed the eclipse of monumental building, and as it represented an age of affluence and patronage, it marked a time when the majority of Industrial Arts were at their zenith.

Stone carving is one of the notable exceptions. Like its affinity, Sculpture, we have to go backward instead of forward to reach it in a state of pristine excellence. The writer of this, having seen most buildings in India, can affirm that few of them can equal the stone carving to be seen in the bas reliefs and transoms of the Sanchi gateways. With the latter there is a delicacy and incisiveness, a sharpness, so to say, altogether wanting in later work. Like Eastern architecture itself, the history of stone carving is involved in obscurity, but unlike it we are unable to trace the gradual progress of evolution. When we suddenly come upon it as in one of its most ancient illustrations, seen in a rail coping at Besnagar,* or at Sanchi and Bharhut, it is in a perfected and complete form. In the case of architecture we can easily follow the eminent French *Savant* Viollet le Duc, and watch our Aryan progenitors seeking their first shelter under the grateful shade of the tree, and can understand how its branches, subsequently in joists or pillars, formed the basis for constructional architectural forms. With the late Mr. Fergusson we can trace the transfer of carpentry to lithic forms, can observe the gradual addition of architectural ornament and note its progressive evolution until we see it culminating in the sanctuaries of Mount Abu and other kindred and magnificent buildings. Far different is it with stone carving. Anyone who visits Sanchi will be at once struck with the disproportionate splendour of the carving seen on transoms and pillars

* Mr. Ferguson in a private note gave it as his opinion that the Besnagar coping represented one of the oldest pieces of carved work in India. This opinion is much contested.

with the almost rude and barbaric forms of lithic construction. The writer has had exceptional opportunities for noting its details, and his conviction is that Indian stone carving,* while a much older indigenous art than some people imagine, owes more to Assyrian and Persian influence than to Greek. Let anyone compare, say, the winged lions, horses, bulls, goats, seen on the intermediate blocks of the transoms with plates in Layard's Nineveh, and he will at once perceive a resemblance ; he should also note with Von Stolze's book on Persepolis the numerous Persepolitan pillars on the lower bas reliefs of the Eastern Gateway.

The truth is that we know little or nothing of ancient commerce and intercourse. This is a subject on which Sir George Birdwood's coming book is likely to throw considerable light. It is understood that Sir George sees in the textile fabrics evidence of a much more ancient commerce existing between the East and West than some writers would concede. The value of this opinion is enhanced and strengthened by a recent ingenious contribution of Professor V. Ball, of Dublin, to the Indian Antiquary. The Professor therein shows how the Ancient Egyptians and others traded in precious stones and other Indian commodities during the Mosaic period. Not long ago, Colonel J. C. Berkeley, now at Baroda, discovered at Rewah, in Central India, a gold coin of an early Roman Emperor, the value of which is increased by a freshness, as if it had just arrived from the mint. These facts relating to India, and illustrative of its ancient commerce, are paralleled by the presence of Egyptian and Assyrian remains in Algeria. Some of these the writer of this notice saw two years ago, when wintering in that beautiful and deeply interesting land. Further he might remark incidently, that he was struck with the affinity existing between Algerian and Indian arts generally, and with one remarkable instance in which a Numidian tomb in size, ground plan, elevation, with its railing, gates, lions and honeysuckle ornament, is almost a duplicate of a Buddhist Tope. Absorbing, however, as the subject of ancient commerce is in its relationship to ancient art, the subject is too perplexing and complicated to be pursued in these pages. It is sufficient if we assume for Indian stone carving a very ancient and probably mixed origin, in which indigenous thoughts are leavened with foreign influence.

After Sanchi the graceful arts of stone carving and sculpture declined in proportion as constructional forms advanced. Sculpture was transformed into an inanimate mass of grotesque figures, but Stone Carving in its floral work retained in some instances its pristine excellence, especially where its beauties could appeal alike to Mahomedan and Hindu. Much of the later work, especially the florid ornament seen on Jain Caves between the 10th and 15th centuries, is a long way behind Sanchi. Attention is particularly invited to the uprights and discs seen on the railing of the second Tope of Sanchi. On many of the 10th and 12th Century Hindu Temples, the arabesques are barely traced. Under the eclectic Akbar stone carving revived, and the floral medallions of the Agra Palace, together with the exquisite centre screen on Muhammed Ghaus' tomb, at Gwalior, will stand comparison with any prior or later work.

It is marvellous that the arts of Central India should have survived in the manner they have, seeing that country was so long down-trodden by Mahomedan Zealots, and by the raids of Mahrattas, who, although not active destroyers, take no interest in art. Be it recorded with regret that the Anglo-Indian Phillistine has been a greater enemy to Indian art than either Mahomedan or Mahratta. When the writer visited Central India ten years ago, an official in Bundelkund kept a European to wrench off sculptured heads from temple porches and sanctums. Within the writer's own experience he may declare that he had the greatest difficulty in preventing the Jain Caves of Urwahi Valley and the picturesque reservoirs in the Gwalior Fort with their porticoes and pillared balconies from becoming a quarry. The greed of a Mahomedan contractor in the Public Works for dressed stone and to spare himself expence was simply insatiable. Rich mediæval pillars were ground down into road material, whilst temple friezes and bas reliefs were converted into targets for rifle practice. To remedy this the writer tried to found a Museum for Archæological fragments as well as a place of registry for decayed workmen. And lastly, by way of invoking popular sympathy in his work, he proposed for the Calcutta Exhibition a piece of representative stone carving. His proposition eventuated in the Gwalior Gateway, which forms the subject of illustration for this notice. It is not the copy of a conventionalized entrance, as hinted, but an eclectic piece of work which the writer elaborated with some care. His object was to assist some 2,000 starving artisans, and he thought this would be best compassed by illustrating the carving of many periods. In his grammar of ornament Jones declares that it is an anachronism to reproduce the forms of the past into the art of the present. But the forms at Gwalior are not dead but merely in abeyance and will revive with patronage.

* Excellent illustrations of the Sanchi carving, by Din Dyall, of Indore, are to be found in Sir Lepel Griffin's recent work, "The Famous Monuments of Central India.

The stone carving industry is admirably adapted for Australia, where there are neither climatic obstacles or those involved in a foreign labour market competing with the Home. A skilled workman in Gwalior gets his 6d. a day and his English brother in this country 6s. Ornament in the shape of ecclesiastical furniture such as reredos and altars, as well as material for interior decoration in ordinary houses could easily be provided. Any one who compares the carving seen on the New Law Courts with that on the Gwalior Gateway will assuredly declare in favour of the latter. The stone hardens by exposure. There are upwards of a thousand skilled workmen in Gwalior; mistries, or foremen, getting from 15 to 60 rupees per mensem; rajs from 5 to 8 annas, bildars 3 annas, and boys 1 anna per diem. There are four quarries lying between Dholpur and Gwalior, and seeing that with the lamented death of the Maharaja Scindia, the Gwalior-Durbar will be under British control for some time; there need be no difficulty in obtaining a concession. Ordinary stone is sold for 2 annas 9 pies per square foot to the ordinary public, and for rupees 9 per 100 square feet to the English Public Works. The beams are sometimes as much as 40 feet in length. Ordinary perforated screen work is 8 annas per square foot, and floral work 6 annas. The art is purely traditionary, but, like all traditionary arts, is in danger of being starved. A lad barely 12 years of age sits besides his parents, and with a rough piece of charcoal for a pencil, his eye his sole measurement, he will trace an intricate Arabesque with the greatest delicacy and fidelity. After this the chisel falls into his hand as if made for it, and he carves in either high or low relief the work represented on the Gwalior Gateway. The work shewn here is capable of improvement, for it was prepared in little more than four months—a feat due to the enthusiasm of the Gwalior stone carvers and the devoted supervision of Emam Ally, mistri. In concluding this short notice, the writer wishes to instance the resource of Indian workmen almost on a par with that patience which induces them to work through the long summer's day for a trifling remuneration. In preparing the foundation for the Gateway at the Calcutta Exhibition, one Mistri, Musai Ram, found that he had forgot his spirit level. Equal to the occasion he constructed a mud conduit, and into this he threw the contents of his *lota*, on the surface he floated a leaf, and then with straw proceeded to take measurements, the result being a perfect level on which rested 75 tons of carved masonry. Indian stone carving requires, like the other arts, the assistance of European enterprise and capital; but, this once given, the artisan ought to be allowed to think and work as a Hindu and not as a European.

*** We have to thank the Proprietors of the *Builder* for kindly allowing us the use of the illustration of the Gateway on page 109.

J. B. Keith, *Major*.

KANON—KWAN-YIN—AVALOKITESVARA.

THE larger plate accompanying this paper represents the outward form of a worship that is at once interesting and but imperfectly understood. The original, which belongs to Capt. W. L. Searle, late Indian Navy, is to be seen in the Burma Court of the Indian and Colonial Exhibition.

In India, in China, in Japan especially, and less conspicuously wherever the Buddhist religion has spread, there has been found to be engrafted on to it a cult, which may be now said to be part of it, but which is clearly of foreign origin. It is represented mainly by the worship of Amitâbha Buddha and Avalôkitêsvara Bôdhisattva, as they are called in Sanskrit.

The doctrine of Amitâbha points to the existence of a paradise in the West, called Sukhâvatî, and to Amitâbha, he of boundless light, as the chief personage therein. There are, of course, many accounts of this paradise in Buddhist writings, and it is the goal to which the great body of Buddhists look forward—a concrete Nirvâna. Throughout this cult there is a tone of sexual purity and an inculcation of the virtue of faith, as opposed to good works, as a means of attaining the highest blessings, that are utterly foreign to religious teachings indigenous to India. All this points to an extraneous origin, and various explanations have been offered as to whence it came, which severally endeavour to show that Sukhâvatî is Socotra, that ancient "Island of the Blest," and that the sources of the belief in Amitâbha are to be sought for in ancient Persian, Arabian, or even Jewish faiths. However, it is not for us now to go into such matters. Suffice it to say that in all Northern Buddhism, from the Himâlayas to Japan, Amitâbha, Omito or Mito as the Chinese call him, has well-nigh usurped the place of the founder of the faith.

Amitâbha is the personage to whom mankind in the far East looks for an entrance into the mythic Western paradise, but Avalôkitêsvara, he (or *she*, as we shall presently see,) that looks down, is the guide of womankind searching for the same goal. The legends and doctrines concerning Avalôkitêsvara are much more confused than those about Amitâbha, and vary with the country into which they have travelled. They are, however, as clearly of foreign origin and have the same reference to the West. Generally, Avalôkitêsvara is the lord that looks down upon the troubles of men; that has a thousand arms and a thousand eyes, and a merciful heart. In Tibet he is the lord of the lofty mountains, the tutelary deity and the divine progenitor of the people. Indian philosophy raised him into the (imported) Buddhist Trinity and gave him three faces, and sometimes three sets of eleven faces. The Himâlayan Saivas turned him into a goddess with three eyes, a crown of skulls, and a rosary of finger bones. Thus was Avalôkitêsvara in a fit condition to be converted into the Chinese Goddess of Mercy, Kwan-yin.

Kwan-yin, or fully, Kwan-shai-yin, the Goddess that perceives the cries of men, and now the principal object of veneration among the Chinese Buddhists, was incorporated into Buddhism by a recourse to the well-known doctrine of metempsychosis, and was Avalôkitêsvara, the son of Amitâbha, *born again* as Kwan-yin, the daughter of the Emperor Chwang-yen-wang, who by her austerities and virtues became, through Amitâbha Buddha, the Goddess that hears, with a thousand eyes and a thousand arms.

When Buddhism was introduced from China into Japan, the thousand-handed Goddess Kanon, or more properly Kwannon, naturally came to represent the Chinese Kwan-yin, and it is this latest form of Avalôkitêsvara Bôdhisattva that is meant to be represented by the figure in the Exhibition.

It will be observed that Avalôkitêsvara, Kwan-yin, Kwannon, or whatever we may call this Northern Buddhistic apotheosis of the attribute of Mercy, is represented by a great variety of images. Thus we have Avalôkitêsvara as simply the youthful monkish being that looks down, as the lord of the thousand arms and the thousand eyes, as the Trinity with the three faces, as the Trinity with the eleven faces, as the Goddess with the three eyes, the crown of skulls, and the rosary of finger bones. Then we have Kwan-yin as simply the Goddess of Mercy that hears, as the lady with the thousand eyes and the thousand arms, as the lady that succours the mariner in distress (an attribute also of Avalôkitêsvara), as the divine mother and child. And, lastly, we have Kwannon in all the forms known to Kwan-yin, or, as here, a nationalized form of Avalôkitêsvara, not much changed from some Indian prototype.

Every Japanese, whatever be the form of faith he affects, has somewhere in his house a small shrine for his personal worship, and I may here note that in the Japanese Village in London this national peculiarity is clearly visible. The plates attached hereto represent one of these household shrines, such as a follower of the Buddhist religion as there understood would possess. The smaller one is a reduced reproduction of

the shrine when closed, and shows very fairly the usual appearance of such articles, their style, and the artistic finish with which they are executed. The larger and more elaborate plate is an exact half-size representation of the figure within the shrine, and I would especially point out how thoroughly Indian is the form that Kwannon, Japanese Goddess though she be, is here made to take. On the inside of the doors of the shrine are drawings of the image in different attitudes. It will be seen that the Goddess has returned to her old male shape, and is once more Avalôkitêsvara, the youthful lord that looks down and listens. The point in the attitude of the figure that identifies it with Kwannon is the position of the right-hand, the forefinger being bent to meet the uprising thumb; and its identification with Kwan-yin, the helper of the shipwrecked mariner, rests on the instrument held in the left-hand. The crown on the head, the third eye or star in the forehead (so noted throughout Indian folklore), the familiar Buddhist monk's garb, the lotus at the feet, and the representation of the sacred bird (Garuda) above, are all as Indian as they can well be. The execution indeed is Japanese, but the conception is borrowed from the land in which the religion of Buddha arose. I hope shortly to give a fairly complete article on this interesting subject in the *Indian Antiquary*, with additional illustrations.

As I have already said, the inception of the cult of Amitâbha and Avalôkitêsvara is enveloped in mystery, and the whole belief, which is plainly an attempt on the part of the vulgar to bring the colourless and difficult dogmas of Buddhism proper within the scope of their imaginations, is very far from being clearly understood; but its influence in causing the spread of Indian ideas among the general public of the extreme East, and its effect in Indianising, as it were, alike the rude arts of Tibet and the exquisite handiwork of Japan, are far greater than is probably now suspected, and it is, therefore, worthy of more attention than it has hitherto received at the hands of the students of things Indian, whether artistic or religious.

R. C. Temple.

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DAMASCENED TRAY, SIALKOT.
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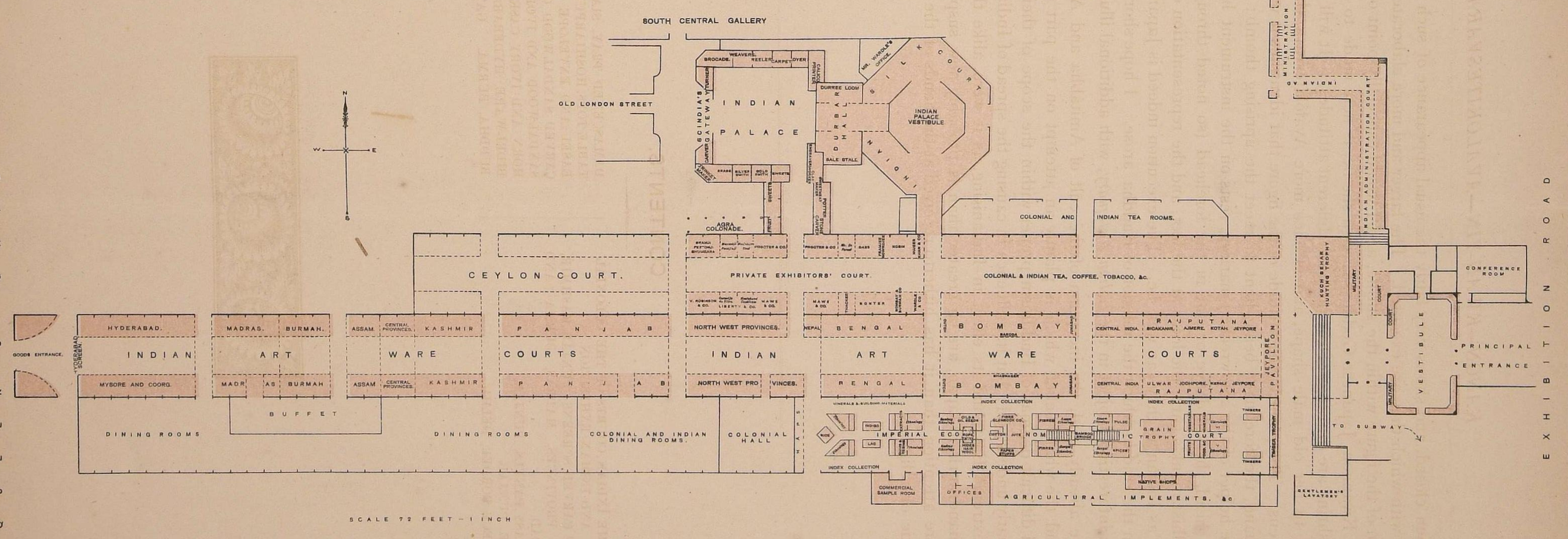
BIDRI-WARE, HYDERABAD.
BUDDHA, BURMA. GATEWAY, GWALIOR.

ROYAL COLONIAL AND INDIAN EXHIBITION.

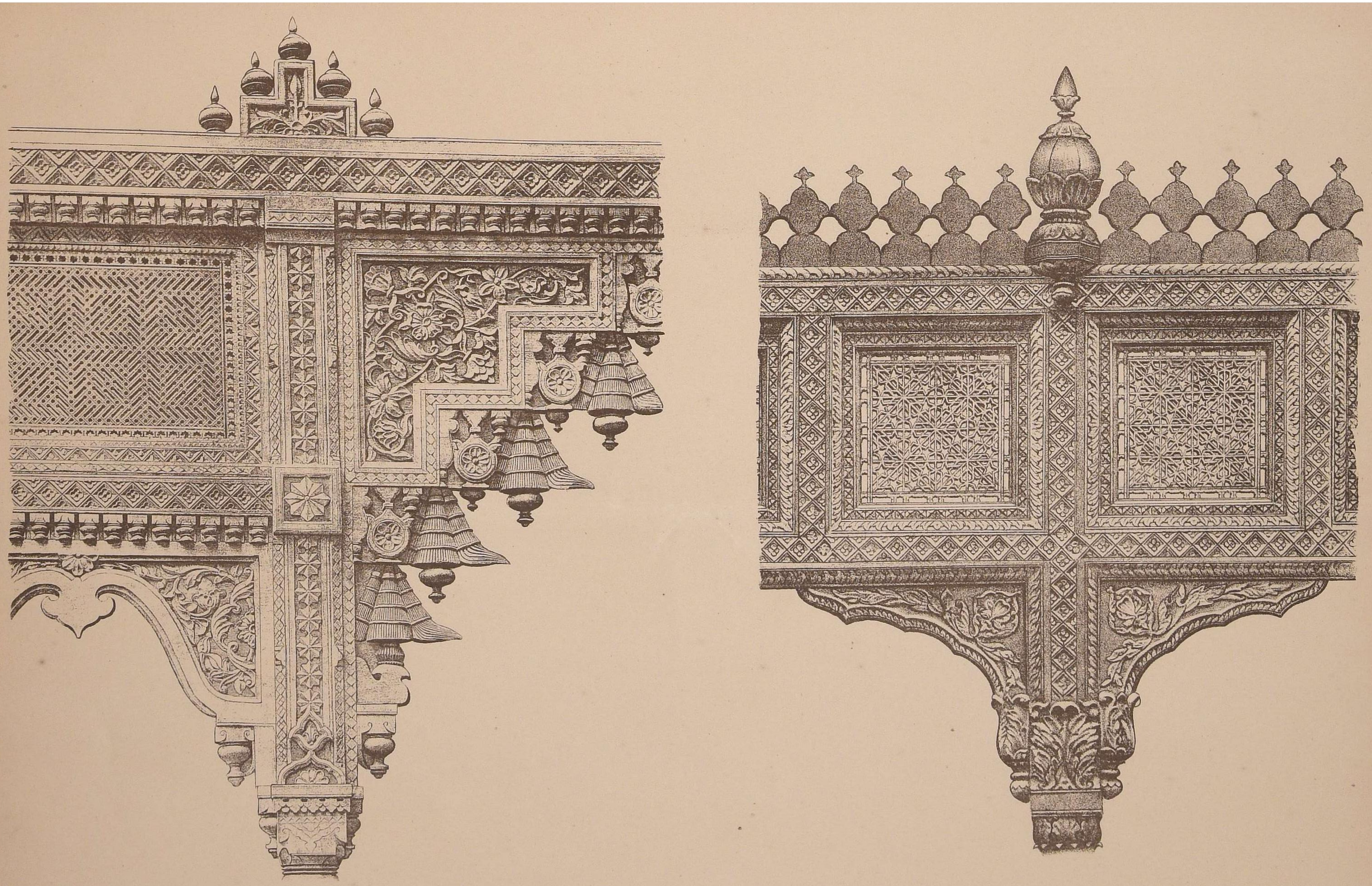
PLAN OF INDIAN SECTION



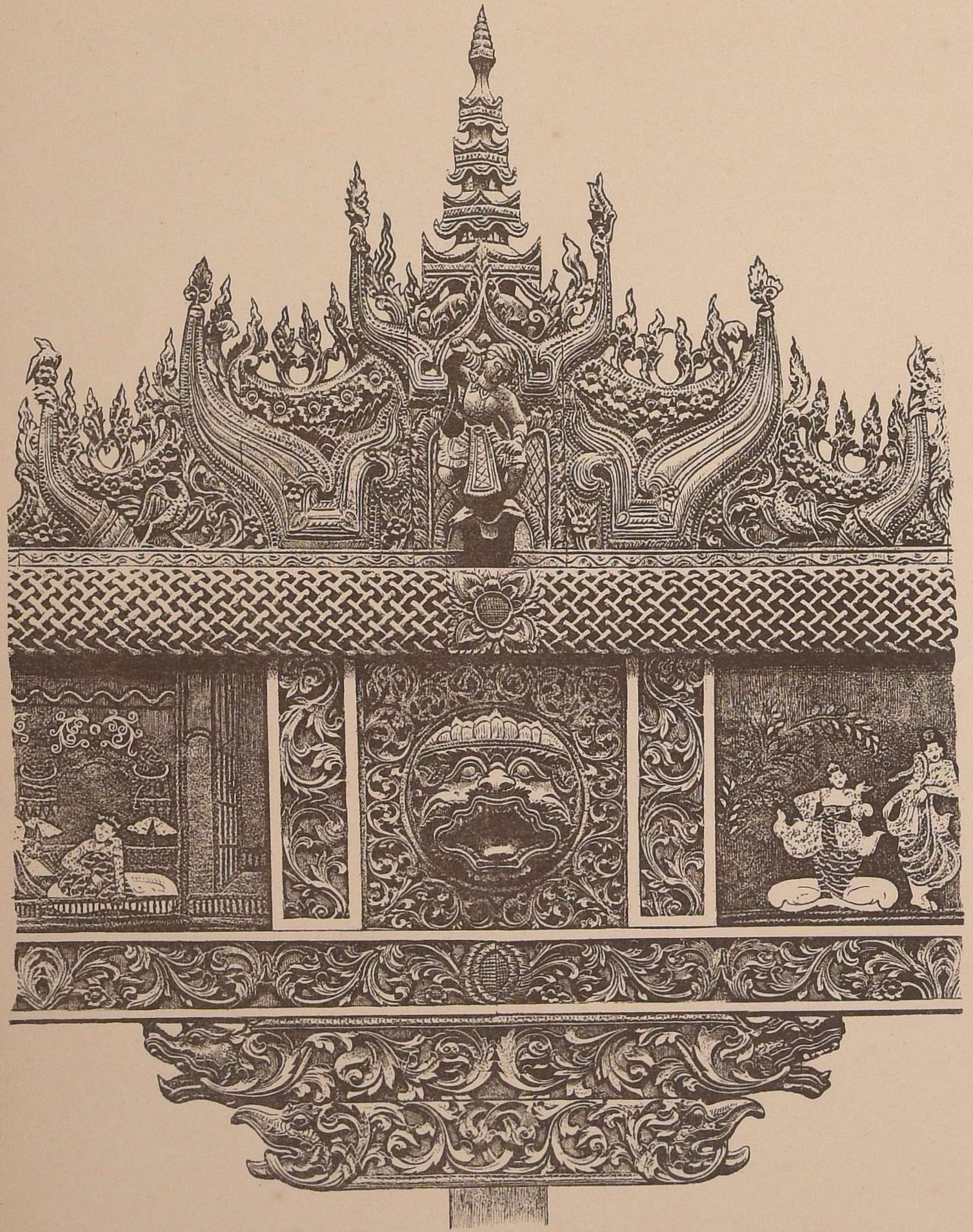
SCALE 72 FEET – 1 INCH

R.J.R. Del.

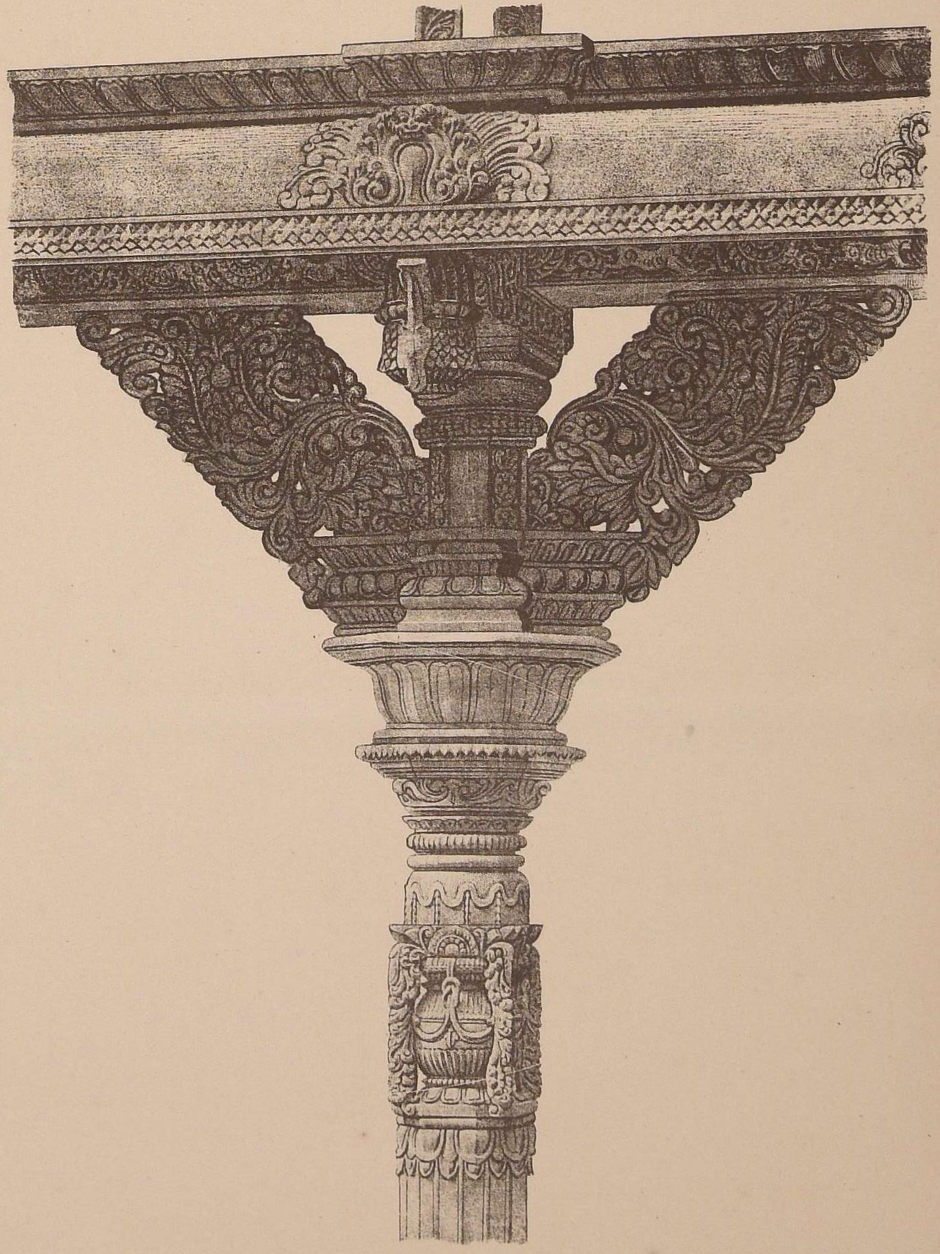
W. Griggs Photo-lith.



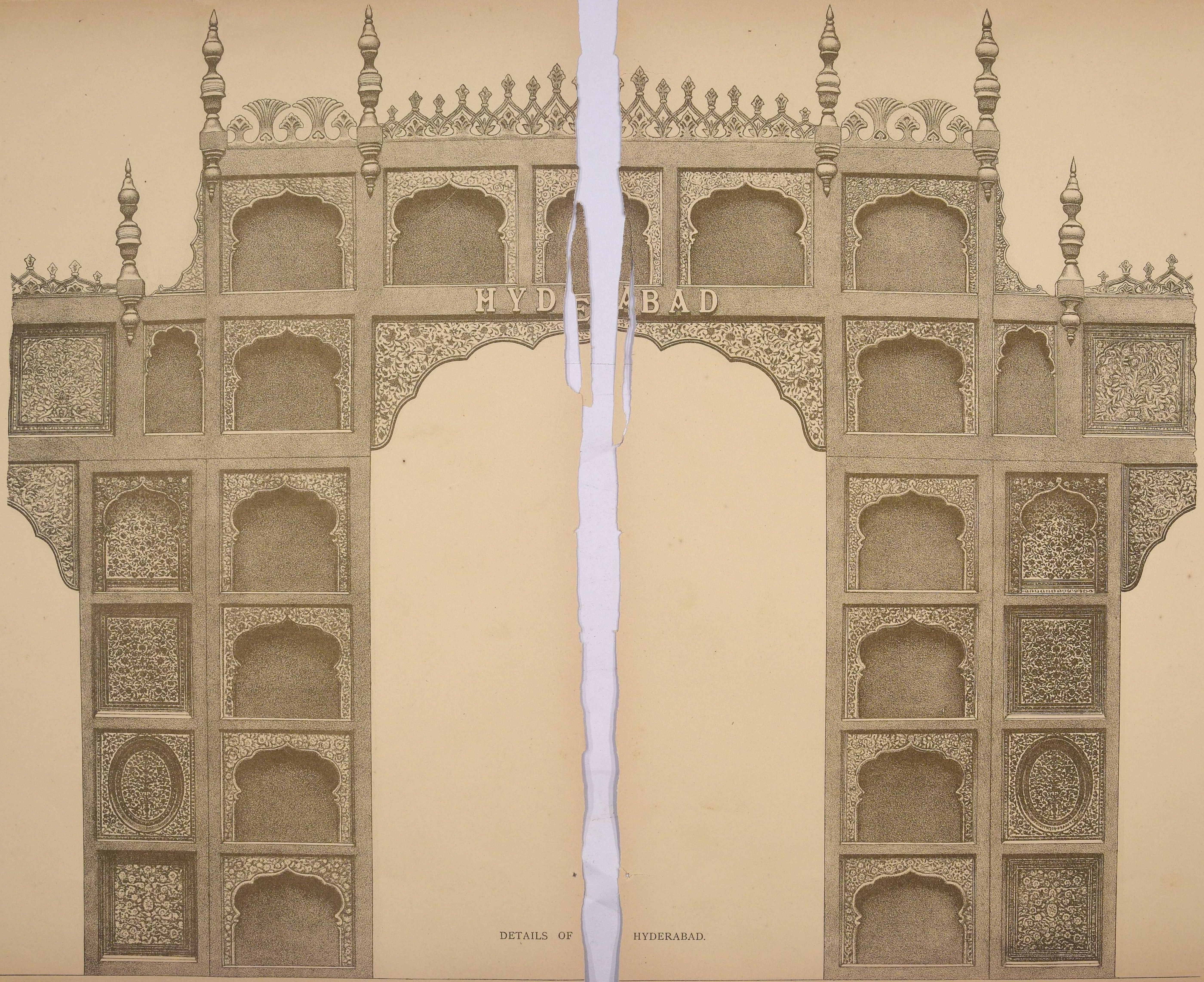
DETAILS OF CARVED SCREENS.
PUNJAB.



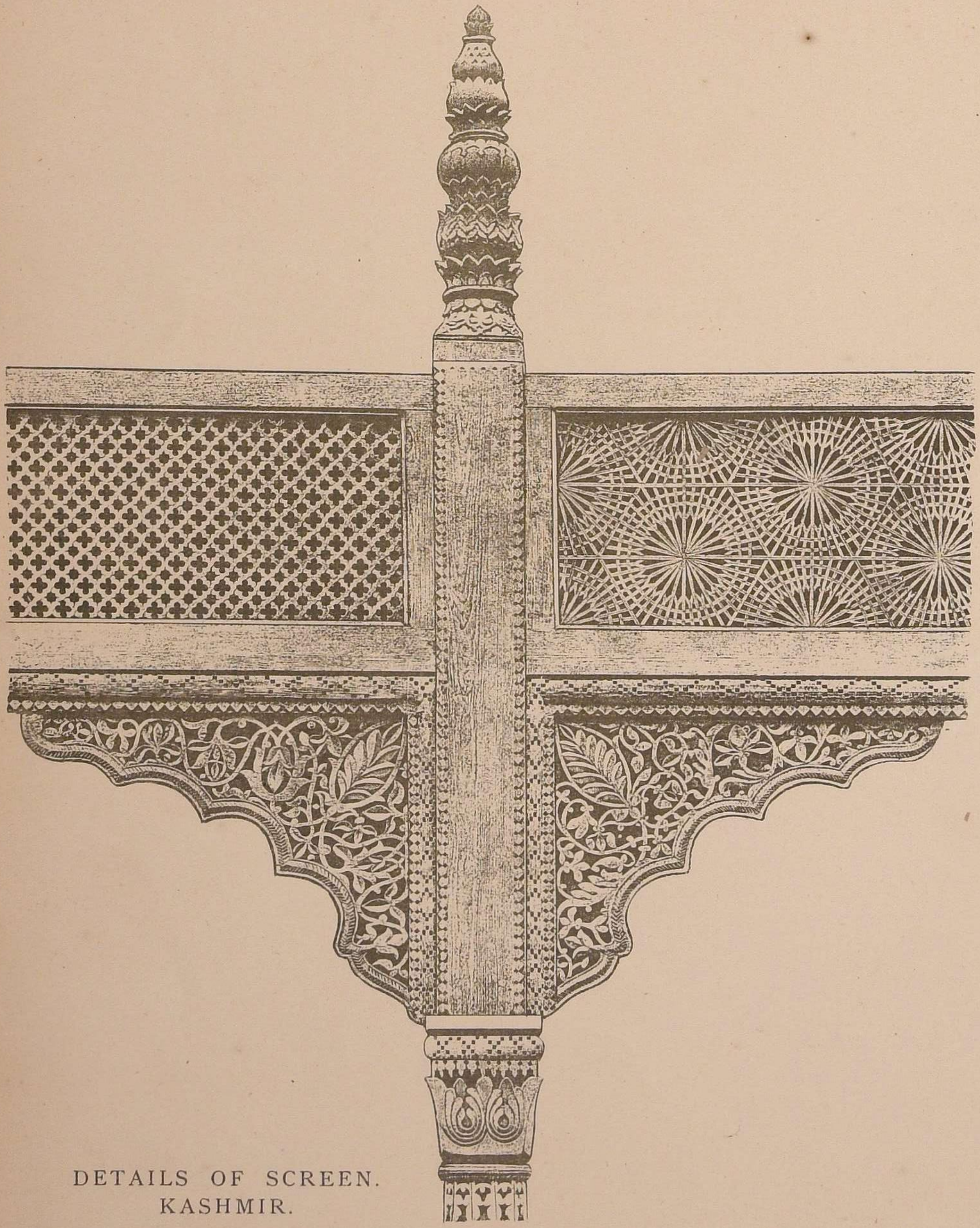
DETAILS OF SCREEN. BURMA.



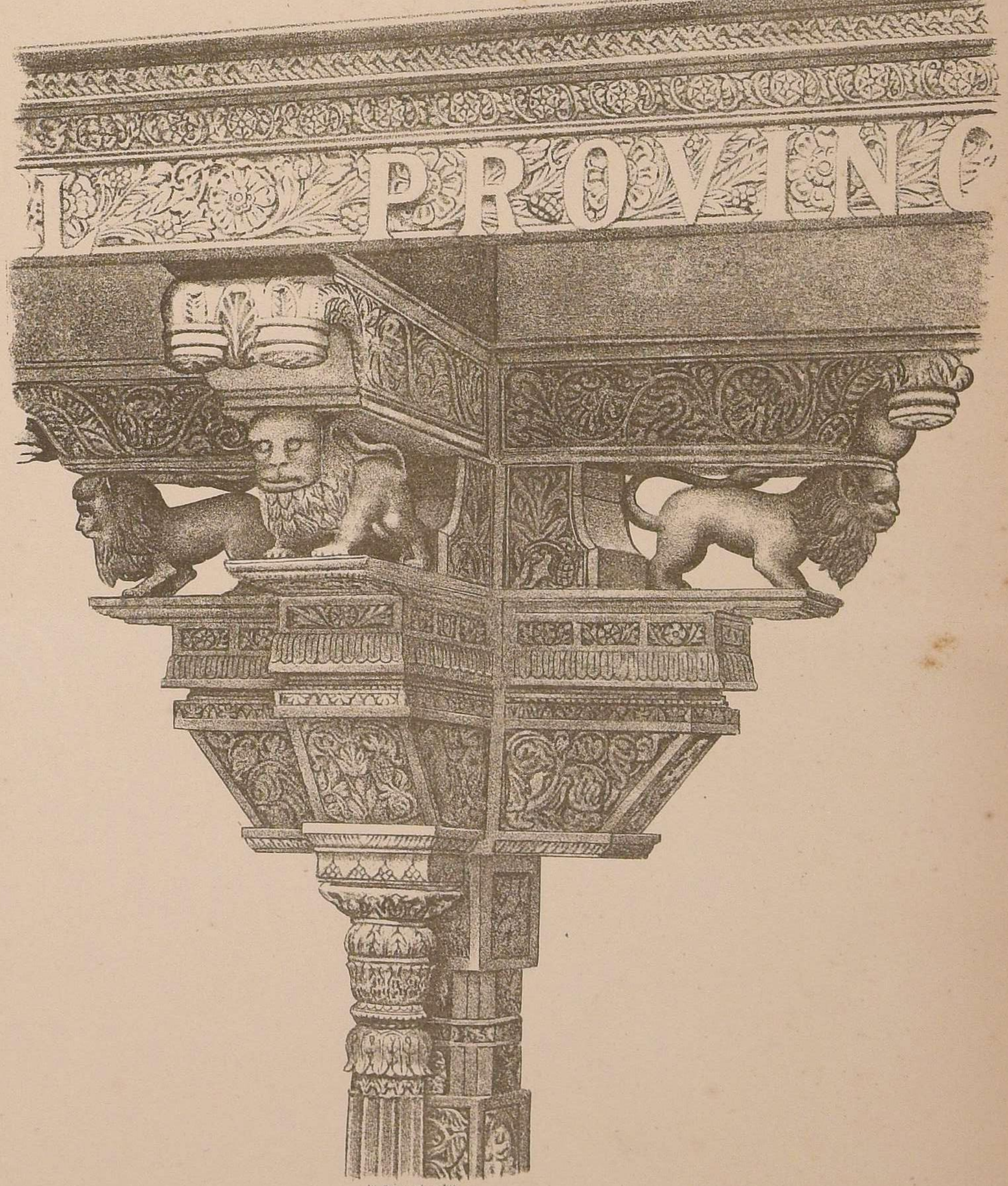
DETAILS OF SCREEN. MADRAS.



DETAILS OF HYDERABAD.



DETAILS OF SCREEN.
KASHMIR.



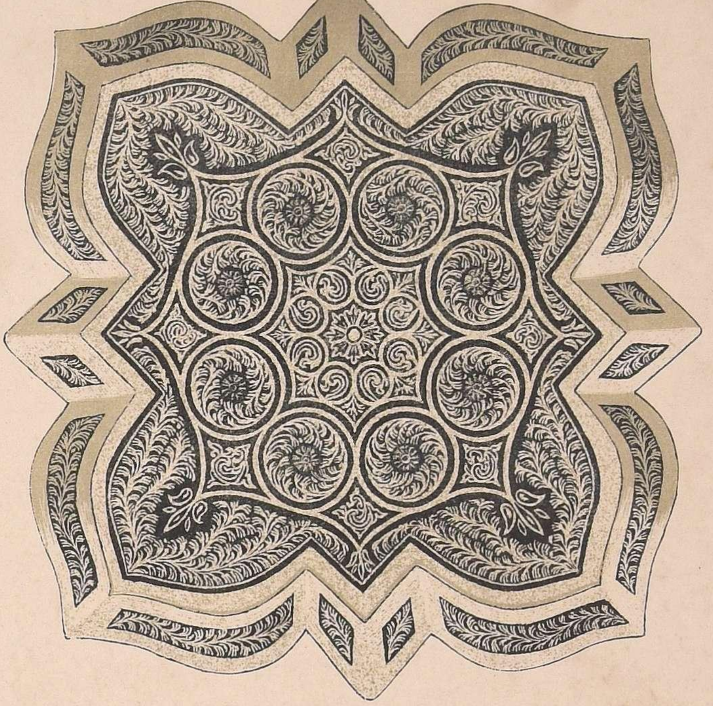
W. Griggs, photo-lith.

DETAILS OF SCREEN. CENTRAL PROVINCES.

COTTON PRINTS. PUNJAB.
Dado and Portière.

W. Griggs Photo-lith.

INLAID BRASS PANELS. JHANG, PUNJAB.



DAMASCENED TRAY. SIALKOT.

MANTEL-PIECE BORDER. DELHI.

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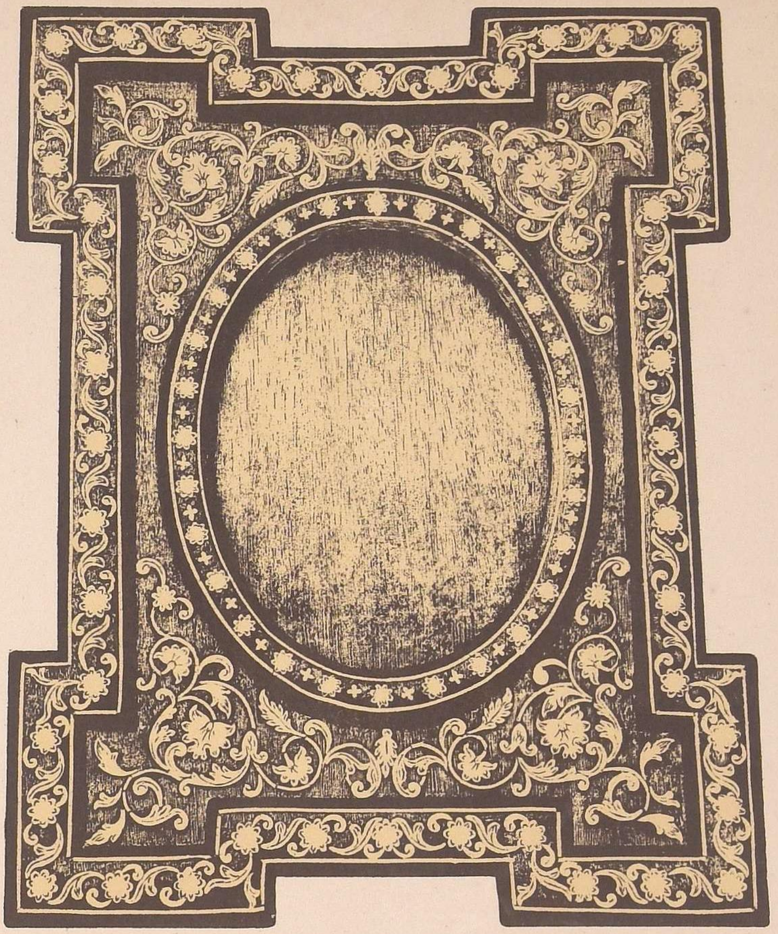
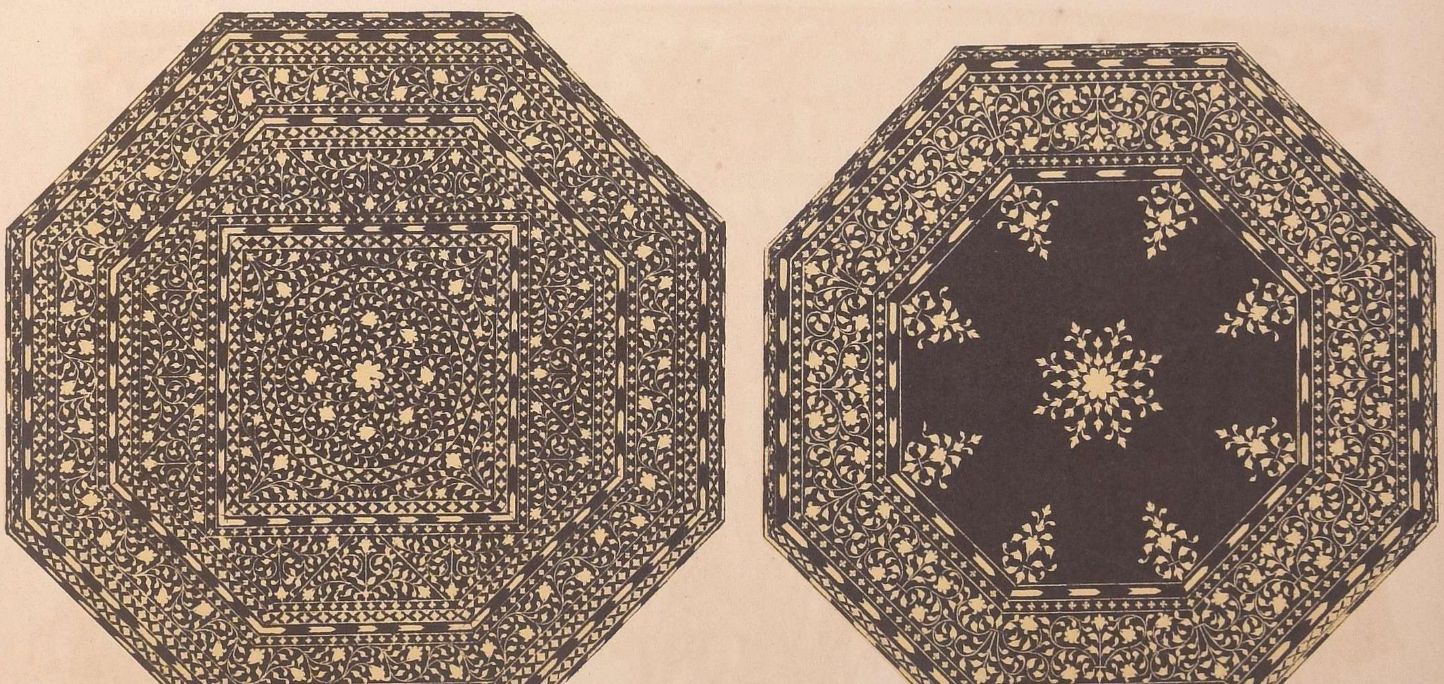
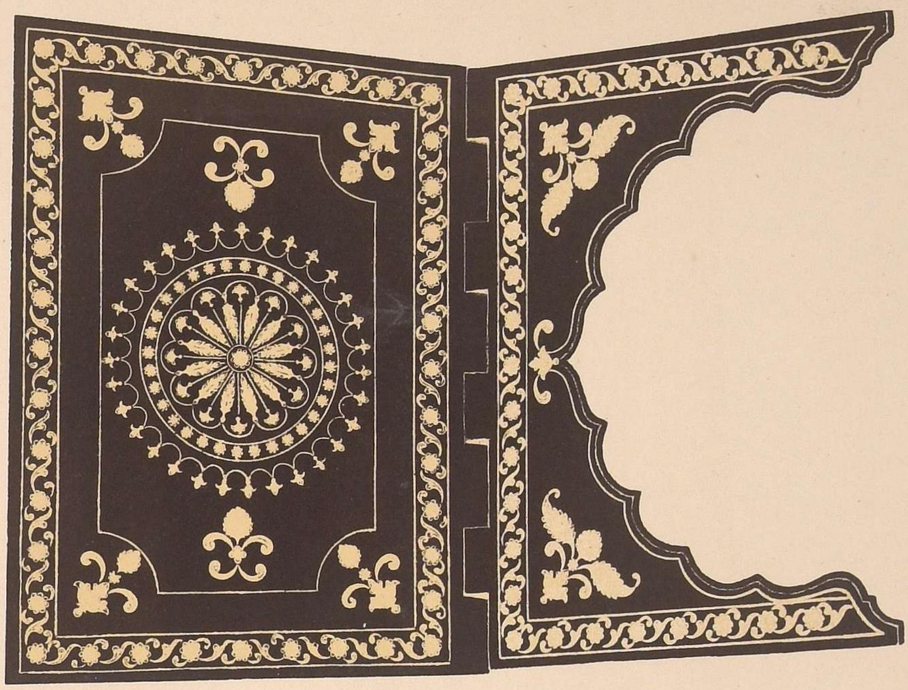


PICTURE FRAME. MYSORE.

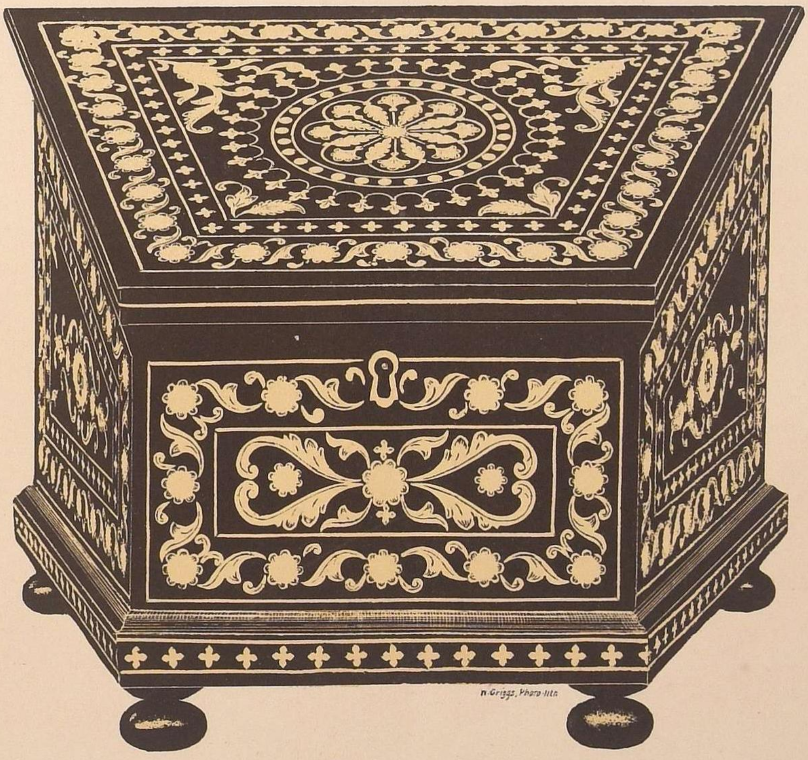


W. Griggs, Photo-Lith.

TABLE TOPS. HOSHIARPUR.



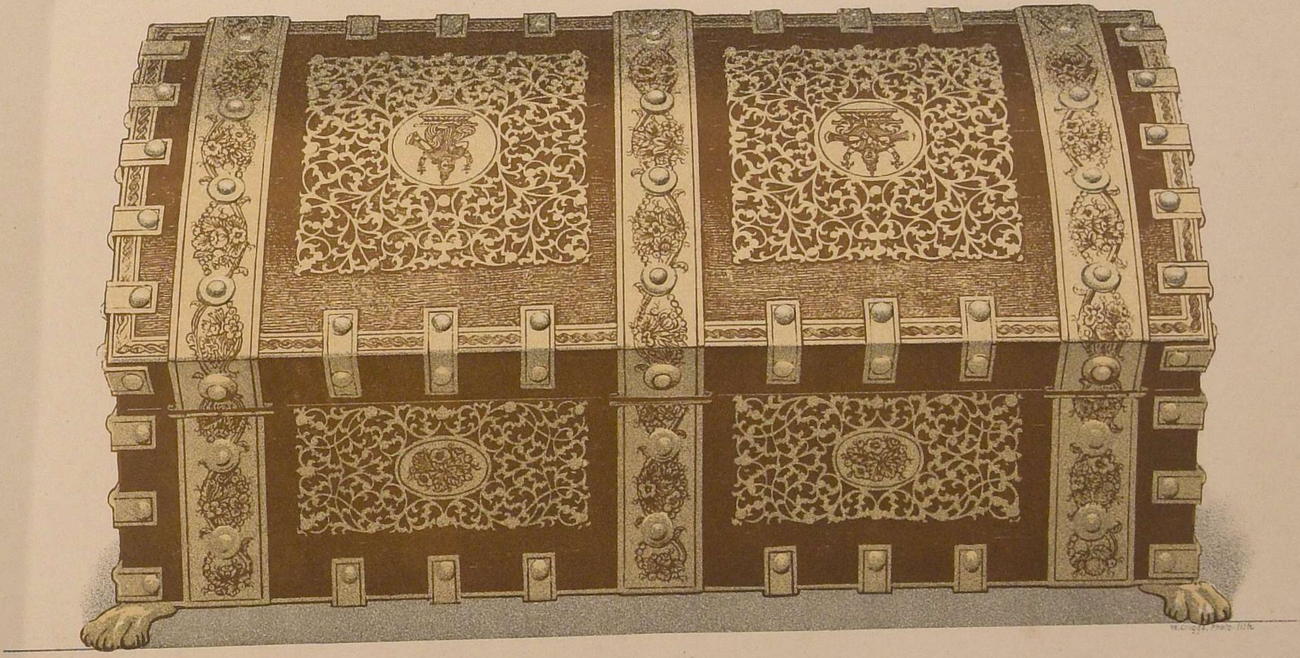
EASEL. MYSORE.



ENVELOPE BOX. MYSORE.

CARVED SANDALWOOD CABINET.
By S. Soob Row, D. Krishnpa & Co., Sorab, Mysore.

HORN AND IVORY CASKET.
VIZAGAPATAM.

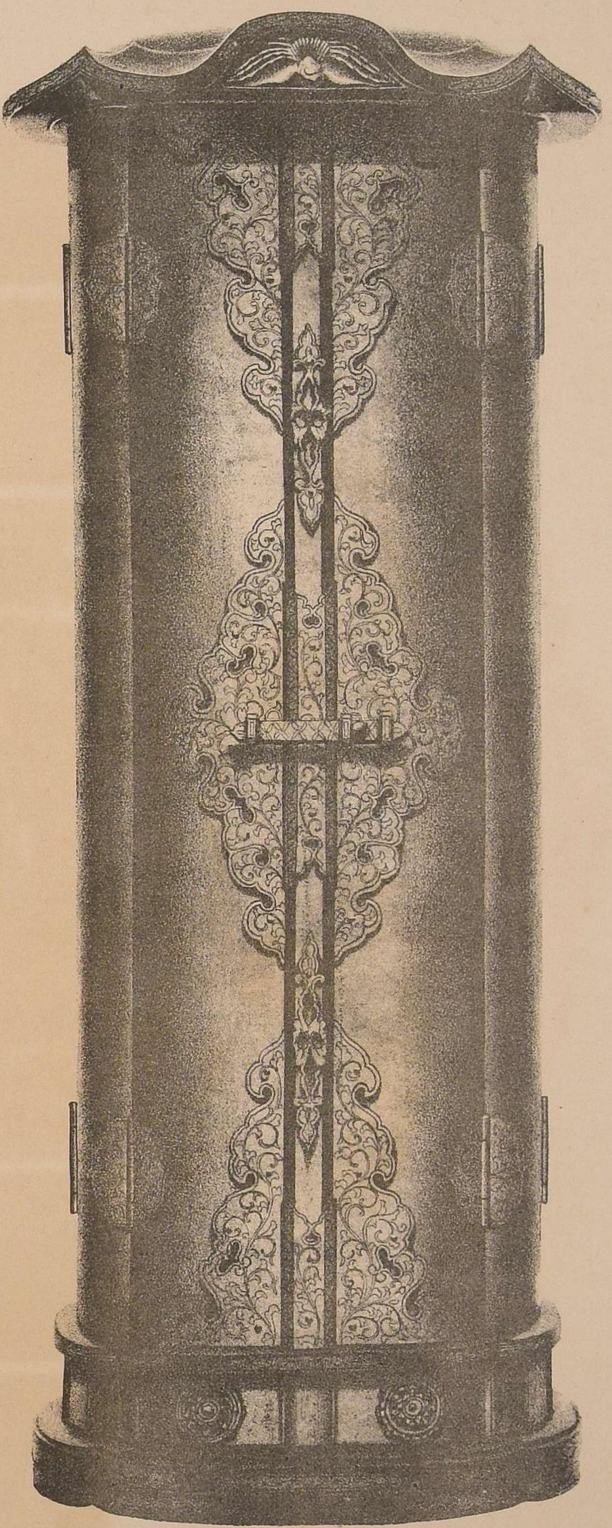


SANDALWOOD AND IVORY CASKET.
VIZAGAPATAM.

BIDRI-WARE.—HYDERABAD, DECCAN.

AN IMAGE OF KANON, THE JAPANESE FORM OF THE CHINESE KWANYIN, WHO REPRESENTS AVALOKITESVARA IN HIMALAYAN BUDDHISM.

Captain W. L. Searle, late Indian Navy.



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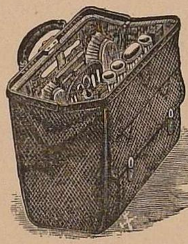

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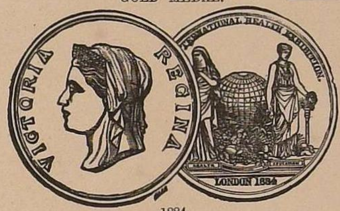

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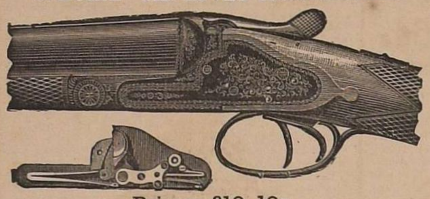

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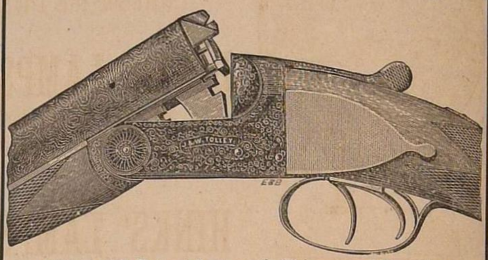

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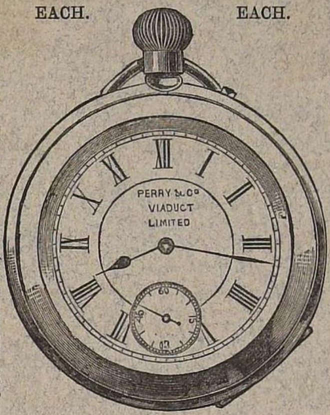

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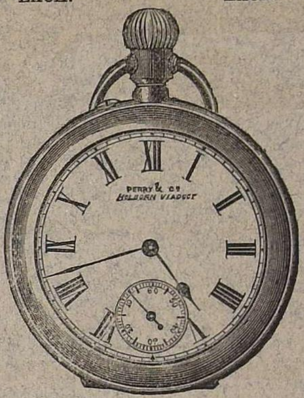

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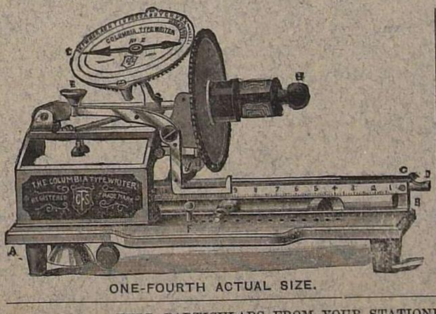

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